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Thesis

THE INFLUENCE of CORNEILLE
on the
EARLY PLAYS of RACINE

by

Henry Preston Kelley
(A.B., Dartmouth, 1910)

submitted in partial fulfilment of the
requirements for the degree of
Master of Arts

1933

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I General Introduction:

It is a well known fact that the works of two great playwrights of the seventeenth century; namely, Corneille and Racine, differ greatly in many respects. It is also well known that Racine wrote his early plays "La Thébaïde" and "Alexandre" as a disciple of Corneille -- as eminent an authority as Petit de Julleville says that "La Thébaïde" was an imitation especially of Corneille and that "Alexandre" underwent the same influence. Now, considering the fact that the plays of Corneille and Racine differ so greatly on the whole, it is the purpose of this thesis to show in what respect Racine's early plays "La Thébaïde" and "Alexandre" show Corneille's influence.

I believe that "La Thébaïde" is a strictly Cornelian play but that "Alexandre" is more like those of the mature Racine. If this is true, "Alexandre" can be called a transition play which marks the step which Racine took away from his master Corneille toward his own greatness.

In the process of proving that Corneille's influence is distinctly felt in "La Thébaïde" and to somewhat a less degree in "Alexandre", I shall first show the general characteristics of some of the plays of Corneille and of the mature Ra-

I General Introduction

It is a well known fact that the works of the great playwrights of the seventeenth century, namely, Corneille and Racine, differ greatly in many respects. It is also well known that Racine wrote his early plays "La Thébaïde" and "Alexandre" as a disciple of Corneille -- as evident by analogy as by the fact that "La Thébaïde" was an imitation of Corneille's and that "Alexandre" was a translation of Corneille's. Now, considering the fact that the plays of Corneille and Racine differ so greatly in the style, it is the purpose of this thesis to show in what respect Racine's early plays "La Thébaïde" and "Alexandre" show Corneille's influence.

I believe that "La Thébaïde" is a strictly Corneilian play but that "Alexandre" is more like those of the writer Racine. It is a true "Alexandre" can be called a tragedy, but which works the style which Racine took away from his master Corneille toward his own greatness. In the process of proving that Corneille's influence is distinctly felt in "La Thébaïde" and is somewhat less distinct in "Alexandre", I shall first show the general character of some of the plays of Corneille and of the writer Racine.

cine as to character portrayal, plot, and style; then I shall make a detailed examination of the character portrayal, aesthetic qualities, plot, and style of "La Thébaïde" and "Alexandre" and by this process shall show that "La Thébaïde" is a strictly Cornelian play whereas "Alexandre", reflecting more of the mature Racine, is a transition play between these two playwrights.

II An Examination of the Characteristics of Some of the Plays of Corneille As Compared with Some of Those of the Mature Racine:

A. Character Portrayal:

Corneille's characters portray a relative amount of the domination of reason over the emotions. Some of these characters such as Chimène in the "Cid" and Pauline in "Polyeucte" do not suppress their emotions with reason so much so as the younger Horace in "Horace", Sévère in "Polyeucte", and Rodrigue in the "Cid".

Let us consider some of these characters. In the "Cid" Act II, Scene 8, lines 647-695, Chimène, who is struggling to choose between love and family honor, demands justice of Don Fernand for the killing of her father by Rodrigue; yet in Act IV, Scene 5, line 1342, she grows pale when Don Fernand tells her that Rodrigue is dead, immediately recovering her poise when

come as to character portrayal, plot, and style; that I shall

make a detailed examination of the character portrayal.

esthetic qualities, plot, and style of "La Traviata" and "L'Idiot"

and by this process shall show that "La Traviata" is a

characteristically French play whereas "L'Idiot" is a

French play, in a transition play between these two play-

ers.

II. In the examination of the characteristics of some of the plays

of Corneille as compared with those of those of the French Racine:

A. Character Portrayal:

Corneille's characters portray a relative amount of

the domination of reason over the emotions. Some of these char-

acters such as Chimène in the "Cid" and Pauline in "Polyeucte"

do not suppress their emotions with reason as much as the

younger Racine in "Bérénice", Racine in "Polyeucte", and Racine

in the "Cid".

Let us consider some of these characters. In the "Cid"

Act II, Scene 6, lines 647-655, Chimène who is struggling to

choose between love and family honor, demands justice of her

father for the killing of her father by Rodrigue; and in Act II,

Scene 3, lines 1382, she grows pale when her father tells her

that Rodrigue is dead, immediately recognizing her father when

she learns that the news is false. Again in the "Cid", Act II, Scene 5, the Infante, a victim of sickish sentimentality, tells Léonor that one does not listen to reason when one is in love, yet in Act IV, Scene 2, she shows that her reason has triumphed over her emotions when she pleads with Chimène not to insist upon destroying Rodrigue because his country needs him.

Some other characters in Corneille's plays show an almost inflexible domination of reason over the emotions. In "Horace", Act IV, Scene 5, lines 1251-1323, the patriotic younger Horace, thinking less of kin than country, kills his sister Camille who has presumed upon the death of Curiace to curse Rome. In "Polyeucte", Scene 6, lines 1367-85, Sévère, loyal to the social institution of marriage, pleads with his former rival Polyeucte to renounce Christianity and return to his wife, and in the "Cid", Act I, Scene 7, lines 291-350, Rodrigue, preferring family honor to love, after turning the question over in his mind as to whether he will fight the Count, Don Gomez, the father of Chimène his sweetheart, finally decides to do so.

In contrast with the characters of Corneille, those of the mature Racine pay little heed to honor, or duty, but betray the weaknesses of ordinary human beings. Of all passions, love is the one which predominates, particularly jealous love.

the latter that the name is false. Again in the "Old" Act II, Scene 5, the Infante, a victim of selfish sentimentality, tells Isidor that one does not listen to reason when one is in love, yet in Act IV, Scene 5, she avows that her reason has triumphed over her emotions when she objects with Christine not to hasten with destroying Rodrigo because his country needs him.

Some other characters in Corneille's plays show an almost inflexible devotion of reason over the emotions. In "Médée", Act IV, Scene 5, Jason (1637-1642), the patriotic patriot, thinks, thinking less of his own country, with his sister Corneille who has renounced upon the death of Corneille to serve Rome. In "Edipe", Scene 5, lines 1207-22, Medea, loyal to the royal institution of marriage, stands with his former rival Polyxène to renounce Christianity and return to his wife, and in the "Old", Act I, Scene 7, lines 241-250, Rodrigue, greater far than Isidor to love, after turning the question over in his mind as to whether he will fight the Count, the Count, the brother of Christine his sweetheart, finally decides to do so.

In contrast with the characters of Corneille, those of the entire Racine pay little heed to honor, or duty, but he-
tray the weakness of ordinary human beings. Of all passions, love is the one which predominates, particularly jealous love.

Let us take for example his play "Andromaque". In Act II, Scene 3, lines 385-476, Hermione vacillates between her pride and her love for Pyrrhus, now deciding to grant Orestes an interview, now hoping against hope for a return of Pyrrhus' love, and now resolving to hinder the latter's relationships with Andromaque; in fine, never mastering her emotions.

Nero shows himself to be of the same stamp, for in "Britannicus", Act II, Scene 2, lines 381-526, Nero is deprived of all reasoning power after seeing Junie; he cannot sleep and grows jealous of Britannicus upon learning that the latter loves Junie.

Summing up, we find that Corneille's characters are for the most part cold reasoners whereas Racine's are almost never masters of themselves, being swayed by varying emotions, particularly jealous love.

B. MOYAL TEACHINGS:

Not only is there a marked difference in the character portrayal of the plays of Corneille and the mature Racine, but their ideas of the proper **MOYAL TEACHINGS** are in sharp contrast. This contrast is brought out in their maxims. Let us examine a few plays of both writers and note how different they are. Corneille's maxims show his love of grandeur, reason-

Let us take the example of the "Indians". In 1911,
there was a large number of Indians in the
and the Indians for the first time, now being in a position to
interior, now being in a position to have a return of the
into, and now receiving as a result the Indian population
with the Indians; in 1911, never receiving the Indians.

There is a large number of Indians in the
"Indians", and in 1911, there was a large number of Indians
of all religions, never after the Indians; the Indians, and
there is a large number of Indians, and the Indians, and
Indians.

Accordingly, we find that the Indians' character is
for the first time, never after the Indians, and the Indians
never receive of the Indians, never after the Indians, and
particularly the Indians.

THE INDIANS' CHARACTER

Not only is there a large number of Indians in the
the Indians of the Indians of the Indians, and the Indians
but the Indians of the Indians of the Indians, and the Indians
Indians. The Indians is the Indians, and the Indians, and
as a result a large number of Indians, and the Indians, and
Indians, and the Indians, and the Indians, and the Indians.

ing power, and self sacrifice to honor and duty. In the "Cid", line 81, we read: "Love is a tyrant who spares nobody"; line 583, "A heart accustomed to great deeds is never submissive"; line 1059, "Love is but a pleasure, honor a duty"; line 1804, "When a king commands he must be obeyed". Likewise in "Polyeucte" we find in line 677, "He who fears to deny the power of God, in his heart really denies it"; line 1356, "The greater the effort, the greater the glory"; and in "Horace", line 340, "The duty of a daughter lies in obedience"; line 441, "To die for one's country is a noble fate".

In direct contrast to the maxims of Corneille, those of the mature Racine reflect the most human and natural traits, particularly love. For example, in "Britannicus", line 430, "Love does not always offer an excuse for being"; line 790, "One does not love if one does not wish to love". In *Andromaque*, line 574, "Love is not a flame which one can lock within his heart"; line 834, "Heartache which is stifled becomes all the more fatal". "Phèdre", page 507, "I see that reason yields to violence"; page 531, "Weakness is only too natural in human beings (To err is human)".

C. The Plot:

An analysis of the plots of Corneille's tragedies

the power, and will sacrifice to honor and duty. In the "Hill"
line 21, we find: "Love is a great and sacred thing"; line
22, "A heart accustomed to great deeds is never contented";
line 103, "Love is a great and sacred thing"; line 104,
"When a heart is used to great deeds, it is never contented";
further we find in line 107, "Who looks to duty the power of
God, in his heart really dwells"; line 108, "The greater
the effort, the greater the power"; and in "Hymn", line 109,
"The only of a daughter like the children"; line 110, "The only
for our's duty is a noble fate".

In direct contrast to the maxims of Corneille, those
of the nature of the latter reflect the most human and natural traits.
Particularistic love, for example, is "Particularistic", line 120,
"Love is not always either an excuse for doing"; line 121, "Love
does not love if one does not wish to love". In "Hymn",
line 124, "Love is not a thing which one can look within his
heart"; line 125, "Particularistic which is called because all the
world is called". "The only", line 127, "I see that reason yields to
reason"; line 128, "Reason is only too natural in human be-
ings (The only is human)".

6. The Plot:

An analysis of the plots of Corneille's tragedies

shows that he, paying relatively little attention to presentation, relied upon great themes to inspire his audiences. The glorification of kings is much in evidence as appears in the "Cid", lines 1411-12. Don Fernand in speaking to Chimène does not consider her grief which has been caused by the death of her father at the hand of Don Rodrigue when he, Don Fernand, shows his desire to protect Don Rodrigue from Chimène's vengeance by saying, "... Il m'est trop précieux. Pour l'exposer aux coups d'un sort capricieux." In "Horace", line 1753, King Tulle exhonorates the younger Horace who has killed his sister, of homicide with the words, "De pareils serviteurs font les forces des rois". And in "Cinna", line 1707, Auguste shows himself to be a magnanimous ruler when he forgives Cinna for conspiring against him, with the words, "Tu trahis mes bienfaits, je les veux redoubler".

As a whole Corneille chose situations in which the most deep-seated human passions are in conflict with the dictates of duty, reason, and honor. In the "Cid", it is the conflict of love versus family honor; in "Polyeucte", it is the conflict of love versus religion; in "Horace", it is that of love versus patriotism; and in "Cinna" it is that of love versus friendship. In "Rodogune", the plot approaches more the

show that he pays relatively little attention to present-

time religious and great stress is laid on his evidence. The

classification of these is made in evidence as follows:

"(1) James 1:1-12. Don Fernando is especially in evidence as

not consider her trial which has been caused by the fact of

her father at the last of Don Fernando when he, Don Fernando,

shows his desire to protect Don Fernando from Othello's re-

sponse by saying, "...I'll not keep president. Poor I appear

and come to an end of my life." In "Korcor", line 1782.

King Othello's death is the younger Othello who has killed his

sister, of course with the words, "The gentle servant's foot

the former was this." And in "Korcor", line 1787, Othello's

himself to be a "gentleman" when he says to Othello for

conspiring against him, with the words, "The gentle man's

to the very end."

As a whole Othello's character is shown in which the

most deep-seated human passions are in conflict with the dis-

tales of duty, reason, and honor. In the "Othello", it is the con-

front of love versus family duty; in "Polysander", it is the

conflict of love versus religion; in "Korcor", it is that of

love versus patriotism; and in "Othello", it is that of love ver-

sus friendship. In "Polysander", the first experience was the

Racinian type as shown in Cleopatra's jealousy of Rodogune.

In direct contrast, the plots of Racine's tragedies are more usual affairs. He painted the good and bad qualities of his characters making them more human than those of Corneille. In "Andromaque", the plot consists of Hermione's jealousy of Andromaque which reveals itself in Hermione's inability to decide whether to allow Pyrrhus to court Andromaque unmolested or to accept Orestes or to remain and importune Pyrrhus and Andromaque; in "Britannicus" it is that of Nero's jealousy of the former; in "Bérénice" it is that of the emotional struggles of Titus between his duty as emperor and his love for Bérénice; in "Phèdre" it is that of the emotional struggles of Phèdre between her conviction that she should confess her treachery toward Hippolyte and her jealousy of Arcie with whom Hippolyte is in love; in "Mithridate" it is that of Pharnace's jealousy of Xipharès; in "Bajazet" that of Roxane of Atalide. In "Iphigénie" we have more of an approach to Corneille's general plots in that Iphigénie is willing to sacrifice herself for the good of her country, however there is a passive jealousy on the part of Eriphile.

Thus, although in rare instances Corneille and Racine approach each other, as a rule we find that Corneille's themes

Reaction type as shown in Glaspell's jealousy of Hawthorne.
In direct contrast, the plot of reaction's tragedies
are more usual affairs. He wanted the good and had got it
of his character making them more human than those of Cor-
nellie. In "Andromache", the plot consists of Hawthorne's in-
jealousy of Andromache which reveals itself in Hawthorne's in-
ability to decide whether to allow Pyrrhus to court Andromache
unhindered or to accept Creon's or to remain and laborious
Pyrrhus and Andromache; in "The Tenth Muse" it is that of Hawthorne
jealousy of the former; in "The Tenth Muse" it is that of the
emotional struggle of Pyrrhus between his duty as emperor and
his love for Cornelia; in "The Tenth Muse" it is that of the emotional
struggle of Pyrrhus between his conviction that she should con-
tinue her leadership toward Hecuba and her jealousy of her
with whom Hecuba is in love; in "The Tenth Muse" it is that of
Hawthorne's jealousy of Cornelia; in "The Tenth Muse" it is that of
Cornelia. In "The Tenth Muse" we have seen of an approach to
Cornelia's general plot in that Cornelia is willing to bear
the burden for the good of her country. However there is a
passive jealousy on the part of Cornelia.
Thus, although in rare instances Cornelia and reaction
approach each other, as a rule we find that Cornelia's theme

deal with affairs of state, religion, family honor, etc., all unusual situations; whereas Racine's, although dramatic, are not so extreme as those of Corneille. We find no instance of blood relations engaged in mortal combat as in Corneille's "Horace", but rather the story of perfectly natural emotional intrigue, common to the world at large.

D. Style:

Corneille's style is rather different from that of the mature Racine as discussion of some of the plays of each will illustrate.

Corneille's style is very regular in verse structure and is highly rhetorical. The use of the vocative and the personification of the abstract appears frequently as shown in the "Cid", line 237, "O rage! ô désespoir! ô vieillesse ennemie"; in "Polyeucte" lines 1107-8, "Honteux attachements de la chair et du monde" and "Que ne me quittez-vous quand je vous ai quittés"; in "Cinna" line 45, "Cessez, vaines frayeurs"; in "Horace" line 1398, "O colère! ô pitié! sourdes à mes desirs".

Other features are: the balanced line in thought and form as shown in "Cinna", line 131, "Plus le peril est grand, plus doux en est le fruit"; the use of metaphors: the "Cid", line 524, "Un si charmant poison"; "Horace", line 823, "Leur plus bouillante ardeur"; paradoxes: the "Cid", line 115, "Je travaille

à le perdre et le perds à regret"; "Cinna", line 37, "Te perdre, en me vengeance, ce n'est pas me venger"; balanced thoughts in verses: "Cinna", lines 681 and 682: Maxime- "Vous la voulez sanglante et la rendez donteuse" Cinna - "Vous la voulez sans peine et la rendez honteuse"; "Horace", lines 1083-4, Valère - "Quel forfait trouvez-vous en sa bonne conduite?" Le vieil Horace - "Quel éclat de vertu trouvez-vous en sa fuite?"

Another indication of Corneille's elevated style appears in the sentimental utterances of some of his characters. These sentimental utterances are reminiscent of the "précieux" who, in their fondness for ostentation placed love upon a lofty and Utopian plane. I cite here several examples of this sickish sentimentality. In the "Cid", lines 108 and 109, the "infante" says to Léonor, "Si l'amour vit d'espoir il périt avec lui; C'est un feu qui s'éteint, faute de nourriture". In "Horace", line 209, Camille, speaking of her meeting with Valère who has brought the good news that Curiace would not have to fight, says, "Tout ce qu'on me disait me parlait de ses feux." In "Cinna", line 710, Maxime says, "Lui-même il m'a tout dit; leur flamme est mutuelle." In "Polyeucte", line 1321, speaking to Pauline after her marriage to Polyeucte, Sévère, the rejected suitor, says, "Vos feux étaient un don fatal."

is the picture of the garden: "Garden", lines 27, 28
garden, on the terrace, on the terrace, on the terrace;
thoughts in verses: "Garden", lines 27, 28; "Garden"
in verses: "Garden", lines 27, 28; "Garden"
verses: "Garden", lines 27, 28; "Garden"
1083-4, "Garden" - "Garden" - "Garden"
"Garden" - "Garden" - "Garden" - "Garden"
on the terrace

Another indication of Corneille's elevated style
appears in the sentimental utterances of some of his charac-
ters. These sentimental utterances are reminiscent of the
"précieux" who, in their fondness for ostentatious phraseology
upon a lofty and "topical" plane. Indeed, there are several examples
of this stilted sentimentality. In the "Garden", lines 108 and
109, the "Garden" says to himself, "Si l'homme vit d'espérance il
périt avec lui; C'est un peu de plaisir, l'âme de l'homme."
In "Garden", line 109, Corneille, speaking of her meeting with
Valère who has brought the good news that Corneille would not
have to fight, says, "Tout ce qu'on me disait se réalisait de son
temps." In "Garden", line 110, Corneille says, "Lui-même il m'a fait
dire; tout l'homme est mortel." In "Garden", line 111,
speaking to Fannine after her marriage to Polyandre, Corneille
the rejected suitor, says, "Voilà l'homme qui me faisait."

In line 1329, "Je n'aurais adoré que l'éclat de vos yeux."

Racine's style is less pedantic and less rhetorical than that of Corneille; he does not indulge in symmetry for symmetry's sake. One feature of his style is the use of the "rejet", the setting off of a word at the beginning or at the ending of a line, thus emphasizing the word. Withal, Racine's style is by no means base. He makes use of the vocative and the personification of the abstract; "Phèdre", Act IV, Scene 1, "O tendresse! ô bonté trop mal récompensée"; "Mithridate", Act III, Scene 5, "Mes ans se sont accrus; mes honneurs sont détruits"; of the metaphor: "Bajazet", Act V, Scene 12, "Mes funestes caprices"; and of the paradox: "Bérénice", Act V, Scene 7, "Je l'aime, je le fuis". But all of these features are used more sparingly than by Corneille. As for the "précieux" aspect of love, it is practically negligible. Where Racine differs so radically from his old master is in the variety of his style which makes the analysis of his sentiments clear to us. It is elegant in the characters of Britannicus, and Pyrrhus, and Xipharès, supple and insinuating in Narcisse and Andromaque, violent and superb in that of Agrippine. When Racine's characters become extremely impassioned, they pay no attention to rhetorical structure (Hermione and Roxane) and the style becomes

spontaneous and simple, reflecting the emotions of the heart.

III A Study of the "Thébaïde":

Having outlined the characteristics of the plays of Corneille and of the mature Racine in so far as character portrayal, plot, and style are concerned, we shall now examine some plays of the immature Racine; namely, "La Thébaïde" and "Alexandre". By virtue of this examination we shall show that "La Thébaïde" is very Cornelian and that "Alexandre", while containing many Cornelian traits smacks more of the mature Racine and can be called a transition play.

A. Character Portrayal:

In "La Thébaïde", Racine's first tragedy, we note that the characters are very similar to those of Corneille in the matter of the domination of the will over the emotions. Let us take for example Etéocle. He will not sacrifice loyalty to country for fraternal love. In Act I, Scene 3, Etéocle appears with blood upon his clothing. In answer to his mother, Jocaste, who asks him why he suddenly left the palace to return in this condition, Etéocle says that the Thebans expect him to rid them of this insolent Polynice (his own brother). He goes on to tell her that he cannot share his throne with his brother and really rule; that the Thebans will not tolerate Polynice

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III. A Study of the ...

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A. Character ...

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who has allied himself with their enemy, the King of Argos, attracted by the latter's daughter.

Upon hearing (Act III, Scene 4) of how Ménacée, Créon's son and Etéocle's cousin has sacrificed himself in order to stop the brothers from fighting, Etéocle tells Jocaste that he appreciates Ménacée's valor but that it is easier to give up one's life than a throne and that Ménacée furthermore had no choice because the Gods had demanded his blood and it was not within his province to refuse.

Another instance of this sort of mental conflict is found in Act V, Scene 2. Hémon, another cousin tries to stop Etéocle and Polynice from fighting and running afoul of their swords loses his life. Even this does not cool their ardor. In Act IV, Scene 1, Creon, Etéocle's uncle, tells him that if Polynice were to give up his hopes to rule, he, Etéocle, should forget his animosity against Polynice. "Never", says Etéocle, "I hate him. We are of incestuous birth and Heaven has wished to punish our parents through us. I fear his wealth less than his friendship and I want him to detest me." He ends in a burst of fury, "The dearer the enemy, the more I hate him."

In Act IV, Scene 3, Polynice appears and Jocaste, the mother, asks the brothers to "bury the hatchet", but Etéocle

and has killed himself with their enemy, the King of France,
attacked by the latter's dagger.

Thus, according to Act III, scene 4, of the play,

Orsino's son and Antonio's cousin has sacrificed himself in
order to stop the brothers from fighting. Antonio tells
Isabella that he regretted Antonio's death but that it is
easier to give up one's life than a throne and that Isabella
furthermore has no choice because the Duke had demanded his
blood and it was not within his province to refuse.

Another instance of this sort of mental conflict

is found in Act V, scene 2, when, another cousin tries to
stop Antonio and Polixenes from fighting and running away of
their swords lose his life. Even this does not cool their
anger. In Act IV, scene 1, Orsino, Antonio's uncle, tells his
daughter that if Polixenes were to give up his hopes to rule, her father
should forget his animosity against Polixenes. "Never," says
Isabella, "I hate him. He is of innocent birth and I never
has chosen to punish our parents through me. I found his wealth
less than his friendship and I want him to follow me." He ends
in a burst of fury. "The answer the many, the good, I hate him."
In Act I, scene 2, Polixenes speaks and Antonio, the
other, says the brothers to "bury the hatred." In Act II,

will not tolerate affection, telling Polynice to speak, explain himself, and leave them in peace; that the throne shall never belong to Polynice while he, Etéocle, is alive. Polynice claims that the Gods are in his favor and Etéocle tells him that he lies. They agree to fight it out in a duel. In Act V, Scene 3, Hémon, another cousin, tries to stop them and running afoul of their swords loses his life. Even this does not cool their ardor. Etéocle falls but recovers enough to stab Polynice who approaches to seize his sword as a trophy. Both Etéocle and Polynice expire and their cool fury is continued to the death.

Polynice, brother of Etéocle, although somewhat more the victim of his emotions than Etéocle, values ambition far higher than fraternal love. In Act II, Scene 3, in answer to Jocaste, his mother, who has asked him why he insists upon reigning over a people who hate him, he says that the hatred or the love of a people is to be discounted; that they have no right to choose a ruler and that since the royal blood in his veins gives him the privilege of ruling, they can like it or not. Jocaste argues that he will be considered a tyrant. He counters that with the information that the hatred of one's subjects does not necessarily brand one a tyrant and even if he were a tyrant, people would prefer him to the weak-kneed Etéocle. Etéocle may

will not tolerate effeminacy, telling Polynice to speak, explain
himself, and leave them in peace; that the throne shall never
belong to Polynice while he, Etéocle, is alive. Polynice claims
that the gods are in his favor and Etéocle tells him that he
lies. They agree to fight it out in a duel. In Act II, Scene 2,
Hecuba, another counsel, tries to stop them and reminds them of
their words from his life. Even now does not cool their anger.
Etéocle tells him to go away enough to wish Polynice was gone
to seize his sword as a trophy. Both Etéocle and Polynice ex-
cite and their cool fury is confined to the castle.
Polynice, brother of Etéocle, although somewhat more
the victim of his emotion than Etéocle, returns earlier in the
higher than fraternal love. In Act II, Scene 2, in answer to
Hecuba, his mother, who has asked him why he insists upon re-
ign over a people who hate him, he says that the hatred of the
love of a people is to be despised; that they have no right
to choose a ruler and that since the royal blood in his veins
gives him the privilege of ruling, they can live if he will.
Hecuba argues that he will be considered a tyrant. He counters
that with the information that the hatred of one's subjects does
not necessarily brand one a tyrant and even if he were a tyrant,
people would prefer him to the weak-minded Etéocle.

possess the favor but it is because he is so weak. The people fear a master but with the fear that is akin to respect.

Antigone, Polynice's sister, begs him to yield for love of her but Polynice says that she has changed, that Etéocle has usurped both his throne and Antigone's love. He turns to Jocaste (Act IV, Scene 3) and claims that Etéocle is occupying his place; that Etéocle has promised the throne to him and that he, Polynice, must punish Etéocle who by his insistence has caused so much bloodshed and that in so punishing him he is dealing with a wicked man. (Remember that they are brothers.)

Jocaste reminds Polynice that the King of Argos has offered him a throne and his daughter, but Polynice answers that he doesn't want a woman to present him with grandeur. Jocaste then asks him if he will not at least share the throne with his brother Etéocle, but Polynice asks her if she expects him to allow an usurper to mount the throne of his forefathers.

Jocaste: The throne is a dangerous place.

Polynice: I prefer to face the danger of a throne rather than grovel beneath it in safety.

Etéocle: I can spare you the ignominy of being driven from the throne.

Polynice: It is you rather than I who shall fall.

possess the favor for it is because he is so weak. The people
fear a master and with the fear that is skin to respect.
Polydice, Polydice's sister, begs him to yield for
love of her but Polydice says that she has observed that Ethole
has married both his friend and Antigone's love. He turns to
Isolate (Act IV, Scene II) and claims that Ethole is unworthy
his place; that Ethole has promised the throne to him and that
he, Polydice, must punish Ethole who by his treachery has
caused so much mischief and that in no manner will he be
dealing with a wicked man. (Remember that they are brothers.)
Isolate returns Polydice that the King of Thebes has
offered him a throne and his daughter, but Polydice answers that
he doesn't want a woman to present him with crowns. Isolate
then asks him if he will not at least share the throne with his
brother Ethole, but Polydice says he will not expose him to
such an usurper to mount the throne of his forefathers.
Isolate: The throne is a dangerous place.
Polydice: I prefer to face the danger of a throne
rather than grovel beneath it in safety.
Ethole: I can spare you the anxiety of being driven
from the throne.
Polydice: It is you rather than I who shall fall.

Jocaste: Etéocle is the people's favorite.

Polynice: I hate him.

Jocaste: He has the favor of the people.

Polynice: And I have the favor of the Gods.

They agree to fight it out in a duel (Act IV, Scene 4) and Etéocle falls first whereupon Polynice exclaims: "Remember, in dying, you die as my subject." Thus there is no relenting on the part of Polynice. He is happy that he at last has the upper hand (and they are brothers).

Créon, the father of Hémon and of Ménacée and uncle of Etéocle and Polynice, is the most cold blooded reasoner of all, greedy for power and a hypocrite into the bargain. His ambition stifles all the love we naturally expect to find in a father, brother, or uncle. In Act I, Scene 4, his hypocrisy shows itself when he pretends to worry about Etéocle, telling him that all Thebes fears for his safety. In the next breath, he evinces love of power when he expresses surprise upon hearing Etéocle leave the royal power temporarily in the hands of Jocaste, his mother, and Antigone, his sister.

In answer to Jocaste (Act I, Scene 5) who favors a dual reign on the part of the two brothers, he exclaims, "Sovereign grandeur is not to be shared." Antigone tells him that his

Journalist: Etienne is the people's favorite.

Polignac: I hate him.

Journalist: He has the favor of the people.

Polignac: And I have the favor of the King.

They agree to fight it out in a duel (Act IV, Scene 5)

and Etienne falls first whereas Polignac exclaims: "Remember,

in dying, you die as my subject." What there is no trusting

on the part of Polignac. He is angry that he at last has the

upper hand (and they are both dead).

Etienne, the father of Etienne and of Etienne and uncle

of Etienne and Polignac, is the most cold blooded villain of

all, ready for power and a hypocrite into the bargain. His an-

tagonist kills all the love we naturally expect to find in a

father, brother, or uncle. In Act I, Scene 4, this hypocrite

shows himself when he pretends to worry about Etienne, telling

him that all these things for his safety. In the next breath,

he evinces him of power when he expresses surprise upon hearing

Etienne leave the royal power peacefully to the hands of Louis,

his mother, and Antoine, his sister.

In answer to Journalist (Act I, Scene 5) the father a

duel takes on the part of the brother, he exclaims, "Remember-

my friend, is not to be shared." Antoine tells him that his

own son Hémon (and her betrothed) has joined Polynice and that if he calls Polynice an enemy, then his own son is an enemy. Créon retorts, "I wish that everybody hated him as his father does. His revolt must be punished." He goes on to say, "The dearer the offender, the more I blame him." He then accuses Antigone of speaking too much in favor of a rebel and claims that her love for Hémon is her only reason for her argument.

In Act III, Scene 4, upon learning of the death of Ménacée, who has killed himself in a vain effort to get the brothers, Polynice and Etéocle, to stop fighting, Créon declares, "I shall be consoled if this son whom I pity assures by his death the repose of Thebes." In Act III, Scene 5, he advises Etéocle who is waiting for an interview with Polynice to promise him everything except the throne. In Act III, Scene 6, he accuses Antigone of longing more for the return of Hémon whom she loves than for peace.

To Attale, his confident, he confesses that he has stirred up the brothers, hoping that they will fight and destroy each other, thus assuring him the throne by right of inheritance. Attale tells him that he will regret this whereupon he answers, "Remorse does not bother one on the throne; he is too busy with other troubles to worry about that." In Act IV, Scene 2, as

own son (and his father) had failed to bring out that
it is really Polina's own enemy, that his own son is his enemy.
Germantown, "I wish that everybody would think as his father
does. His revolt must be punished." He goes on to say, "The
desire the officer, the same I share him." He then accuses
Antoine of speaking the truth in favor of a rebel and claims
that his wife, Polina, is his only reason for his arrest.
In Act II, Scene 4, when Antoine is in the hands of
the rebels, who are in the midst of a vain effort to get the
prisoner, Polina and Antoine, to stop fighting, Polina declares
"I would be a rebel if I saw that I was assured of his
death the moment of death." In Act III, Scene 2, he accuses
Polina who is waiting for an interview with Polina to produce
his everything except the truth. In Act III, Scene 3, he
warns Antoine of looking out for the return of Polina who
she loves that for peace.
In Act III, his opponent, he declares that he has
stirred up the rebels, saying that they will fight and destroy
each other, thus weakening his the power by right of inheritance.
Antoine tells him that he will never allow this situation to arise,
"I would not have one of the rebels; he is too weak with
other friends to carry about that." In Act IV, Scene 2, he

Etéocle and Polynice meet to discuss matters, Créon makes his scheming clear with his monologue, "Fortune finish my work and deliver them to the transports of their rage."

After the death of Polynice and Etéocle, Hémon and Ménacée, Créon tells Antigone (Act V, Scene 3) that he mourns two sons (Hémon and Ménacée), but she informs him that the throne is his, that she cares nothing for it. He lays it at her feet and asks her what he must do to win her love. She answers, "Imitate me."

When she had left the scene, Créon gloated over his success as follows, "The hatred of Polynice and Etéocle offers me the throne and the death of Hémon gives me Antigone." Olympe, Antigone's confidante, comes in and informs Créon (Act V, Scene 6) that Antigone has stabbed herself; whereupon he tries to take his own life crying that he will follow Antigone to Hades where she, torn by hatred and pity, cannot avoid him. The play ends with his monologue in which he bewails his loss of everything he cherished. Thus we find Créon a scheming and hypocritical character who carries his plans for self aggrandizement to the brink of the grave.

Jocaste, the mother of Etéocle and Polynice, torn with grief at their hatred for each other, shows from the very first

Stéphanie and Johnnie went to discuss matters, Green was
his attending clerk with his wife, Thomas being at work
and deliver them to the transports of their rage."

After the death of Johnnie and Stéphanie, Green and

Stéphanie, Green tells Johnnie (Act I, Scene 2) that he knows

two men (Green and Stéphanie), but she knows him that the

throne is his, that the other belongs to her. He says it is

his seat and asks how she can be so sure of it. She re-

sponds, "I believe me."

Green has left the scene, Green glances over his

shoulder as follows: "The hatred of Johnnie and Stéphanie often

we find in the act of death of Johnnie and Stéphanie, I believe,

Johnnie's confidence, comes in and Johnnie Green (Act I, Scene 2)

that Johnnie was a man of great strength; whereas he tries to take

the one life which he will follow to follow to follow where

she, born by hatred and pity, cannot avoid this. The play ends

with his weakness in which he bewails his loss of everything he

possessed. Thus we find Green a weakling and hypocritical charac-

ter who carries his plan for self-aggrandizement to the brink

of the grave.

Johnnie, the hatred of Stéphanie and Johnnie, born with

grit as the hatred for each other, comes from the very first

that she can reason in spite of her emotions. She knows that her two sons Etéocle and Polynice are fighting for the throne and yet she tells her confidante Olympe that the brothers are not to be blamed for their animosity because they are of incestuous birth but that the fighting must be stopped. In Act I, Scene 2, she enlists the aid of Antigone her daughter to accomplish this.

In Act I, Scene 3, calling Etéocle to her, she vows to take her own life if he insists upon shedding the blood of Polynice, his brother. To Créon, her brother, (Act I, Scene 5) who maintains that victory is in sight for Etéocle, she says that shame and remorse often follow a glorious victory, accusing Créon of prolonging the strife by egging Etéocle on, thus causing the ruin of both sons. This is a piece of intuitive reasoning on the part of Jocaste because that is exactly what Créon is scheming.

She asks Polynice (Act II, Scene 3) why he wishes to reign over a people that he can never win over to his side; why discord has such charms for him; will he never cease to shed blood and cause her so much grief; that Etéocle has agreed to put down his arms and talk peace but that Polynice will not listen.

Playing a trump card, the sacrifice of Ménacée, Etéocle's

cousin, who has killed himself because the Gods had decreed that the death of the youngest heir apparent would settle the quarrel, Jocaste (Act III, Scene 4) asks Etéocle why this sacrifice cannot conquer his ambition. When Etéocle turns a deaf ear to this plea, she begs him to confer with Polynice. The interview is arranged (Act IV, Scene 3) and Jocaste urges Polynice and Etéocle to embrace each other as true brothers. Not receiving any response from either she turns to Polynice and tells him that justice may defeat its own purpose; that Polynice should have the throne but that he would overthrow it while trying to mount it; that Thebes is afraid of a ruler who has inundated his province with blood; that his subjects are suspicious of a man who can be so cruel when he is off the throne; how can they tolerate him when he really does rule. Furthermore he is willing to shed a brother's blood to gain his own ends.

Appealing to both, she asks them to take her life -- seek the source of their enmity since she gave them birth. Turning once more to Polynice she reminds him of the fact that the King of the Argos will give him a crown when Polynice marries his daughter; that it does not matter whether the crown comes from a father or a father-in-law. If he is unwilling to accept that, then let Etéocle rule and as the throne is a dangerous place,

Etéocle will soon fall and he will be out of the way. (This is a masterpiece of strategy upon the part of Jocaste.)

Realizing that all of her arguing is in vain, Jocaste loses her patience and washes her hands of both Etéocle and Polynice . "If you will not listen to reason," she says, "I care no more about you. Follow in the footsteps of your criminal forebears. Kill each other. In the end I can atone for giving you an incestuous birth by taking my own life and that crime at least shall be expiated."

Antigone, perhaps the weakest character so far as the domination of the reason over the emotions is concerned does at times show indications of placing the reconciliation of her brothers and the welfare of her country above her own personal happiness.

In Act I, Scene 5, she calls the attention of Créon to the fact that his son Hémon (Antigone's sweetheart) has joined the army of Polynice, her brother and Créon's nephew, that he has shown himself to be very brave and that Hémon is the only one who hates him. She pleads for a reconciliation. Finding this of no avail, she accuses Créon of being jealous of Hémon because she has sensed the fact that Créon is anxious to win her hand. She turns to her mother and says, "He cares

He will soon tell me as will be out of the way. (He is
a masterpiece of strategy upon the part of Joseph.)
Selling that all of her attention is in vain, Joseph
loses her patience and catches her hands of both Elsie and
Polymer. "If you will not listen to reason," she says, "I
care no more about you. Follow in the footsteps of your crimina-
al forefathers. Fill each other. In the end I can spare for five
for you an incalculable birth by taking up our life and that only
at issue shall be decided."

Elision, perhaps the weakest character so far as the
characterization of the person over the situation is concerned, does at
times show indications of placing the reconciliation of her
brothers and the welfare of her country above her own personal
happiness.

In Act I, Scene 5, she calls the attention of Elson
to the fact that his son Nelson (Elision's sweetheart) has
joined the army of Polymer, her brother and Elson's enemy.
That he has shown himself to be very brave and that Nelson is
the only one who helps him. She pleads for a reconciliation.
Finding this to no avail, she accuses Elson of being jealous
of Nelson because she has learned the fact that Elson is anxious
to win her hand. She turns to her mother and says, "The cause

little for the good of the country. His pretended patriotism conceals another passion which I abhor."

In Act I, Scene 6, she begs Heaven to bring Hémon back faithful to her. In Act II, Scene 1, she shows a flash of reasoning power when she says to Hémon who has come to see her and when she will not allow him to stay, "Should I prefer your love to peace?" Hémon argues that she had ordered him to join Polynice and that he had obeyed her to prove his love for her. Antigone then admits that she has missed him but that she is heartbroken to know that friends are engaged in mortal combat.

In Act II, Scene 1, she bewails her loss of influence over her brother Polynice who insists upon struggling with Etéocle for the throne saying, "I know them both; their hearts are harder than mine and that my love for them will not soften them."

Upon learning that the Gods decree that Ménacée be sacrificed for peace, she exclaims, "Why must he be sacrificed? Aren't you content with the death of my father?" (He had died remorseful of his incestuousness.) She then turns to Hémon with the words, "I fear for you Hémon, you are the same incestuous blood as we." Hémon replies that it is a glorious thing to be a king's son. Then she answers, "Why should Heaven

little for the good of the country. His pretended patriotism
convinced another person as well as I did.

In Act I, Scene 6, the first scene of the play
back (Act I, Scene 6). In Act II, Scene 1, the second scene
of the play, when the king and queen are in the
room, the king says to the queen, "I would I were
your love to possess." The queen replies that she had ordered him
to join Polixenes and that he had begged her to give him leave
for her. Polixenes then says that he has missed him but that
she is accustomed to him. This scene is the first of the play.

In Act II, Scene 1, the second scene of the
play, when the king and queen are in the room, the king
says to the queen, "I would I were your love to possess."
The queen replies that she had ordered him to join Polixenes
and that he had begged her to give him leave for her. Polixenes
then says that he has missed him but that she is accustomed
to him.

The king then says to the queen, "I would I were
your love to possess." The queen replies that she had ordered
him to join Polixenes and that he had begged her to give him
leave for her. Polixenes then says that he has missed him but
that she is accustomed to him. This scene is the first of the
play.

imperil your life as well as these of my father's children?"

Speaking to Polynice (Act II, Scene 3) who calls Etéocle a weak ruler, she tells Polynice that he has ceased to love her and when Polynice claims that it is she who has changed she answers, "Do you call turning a deaf ear to my entreaties loving me as much as I love you?" She then tells Polynice that she loves both him and Etéocle and begs them to talk over their differences.

In Act III, Scene 3, she tells Jocaste of Ménacée's sacrifice and expresses the hope that this unselfish deed will perform a miracle of reconciliation.

In Act IV, Scene 4, she bewails the fact that Ménacée's death has not pacified the brothers. In Act V, after her mother's death, she struggles with herself whether to follow her mother's example or live for Hémon, "A lover holds me back; a mother calls me; love and life are sweet." Love wins the day and Antigone loses her battle with reason.

In Act V, speaking to Olympe, her confidante, who brings her the news of Etéocle's death, she says, "I loved Polynice the more but now that Etéocle is dead, I love him more than Polynice."

Upon learning of Hémon's death (Act V, Scene 3) she

in her life as well as those of my father's children?"

Speaking to Polynice (Act II, Scene 3) who calls

Etéocle a weak ruler, she tells Polynice that he has ceased

to love her and when Polynice claims that it is she who has

changed she answers, "Do you call turning a leaf in my an-

cient's love as an error as I love you?" She then tells

Polynice that she loves both him and Etéocle and begs them to

talk over their differences.

In Act III, Scene 3, she tells Etéocle of Etéocle's

sacrifice and expresses the hope that this sacrifice need still

perform a miracle of reconciliation.

In Act IV, Scene 1, she details the fact that Etéocle's

death has not quenched the brothers. In Act V, after her

mother's death, she struggles with herself whether to follow

her mother's example of life for Honor, "I never hold me back;

a mother calls me; love and life are sweet." Love wins the day

and Antigone leaves her battle with reason.

In Act V, speaking to Olympe, her confidante, she

brings her the news of Etéocle's death, she says, "I found

Polynice the good but not that Etéocle is dead. I love him more

than Polynice."

Upon learning of Etéocle's death (Act V, Scene 3) she

tells Créon that it is the latter's just reward for egging on Etéocle and Polynice to fight. Créon offers her the throne and asks what he shall do to merit her love . She cries, "Imitate me", and leaving the scene, stabs herself.

B. MORAL TEACHINGS.

We have already noted the fact that the maxims in Corneille's plays emphasize the traits of his unusual characters that are cold reasoners, considering family honor, duty to country, and the majesty of kings above love and the more human virtues. A glance at some of the maxims in "La Thébaïde" will show that they are similar in content to those of Corneille, for example: Act I, Scene 4, Créon, "Sovereign power is not to be shared"; "Shame is the reward of rebels"; "Glory of kings go hand in hand"; "The ordinary man knows nothing about love". Act II, Scene 2, Hémon, "Fortunate is he who is born of a King". Act III, Scene 3, Antigone, "Among immortals, the blood of one hero is valued more than a thousand cowards". Act III, Scene 4, Etéocle, "A throne is dearer than life". Act III, Scene 6, Créon "One hates doubly when one hates a brother". Act IV, Scene 3, "An extreme act of justice is often injurious".

C. The Plot of "Thébaïde":

The plot of "La Thébaïde" is a really Cornelian plot.

It deals with affairs of state and as in Corneille's plays we find the kings glorified as follows: Act I, Scene 5, Créon, "Et la gloire n'est point où les rois ne sont pas"; Act II, Scene 2, Hémon, "Et du sang de ses rois il est beau d'être issu; Act II, Scene 3, Polynice, "Mais je croirais trahir la majesté des rois"; Act IV, Scene 3, Jocaste, "Réglez et triomphez, et joignez à la fois, La gloire des héros à la pourpre des rois."

The situation is that of the conflict between ambition and fraternal love. Two brothers, Étéocle and Polynice, deaf to the pleadings of Jocaste the mother and of Antigone, the sister, are fighting for the throne of Thebes, urged on by Créon their uncle who incites them to fight hoping that both will fall and that he by right of succession will have the throne. Hémon, the son of Créon, is in love with Antigone, the sister of Étéocle and Polynice. Créon feigns hatred for Hémon who joined Polynice; in reality he is jealous of Hémon. Jocaste, the mother of Étéocle and Polynice, kills herself in despair. The brothers, Étéocle and Polynice, kill each other in a duel and Antigone stabs herself. Créon also commits suicide.

D. Style of "La Thébaïde"

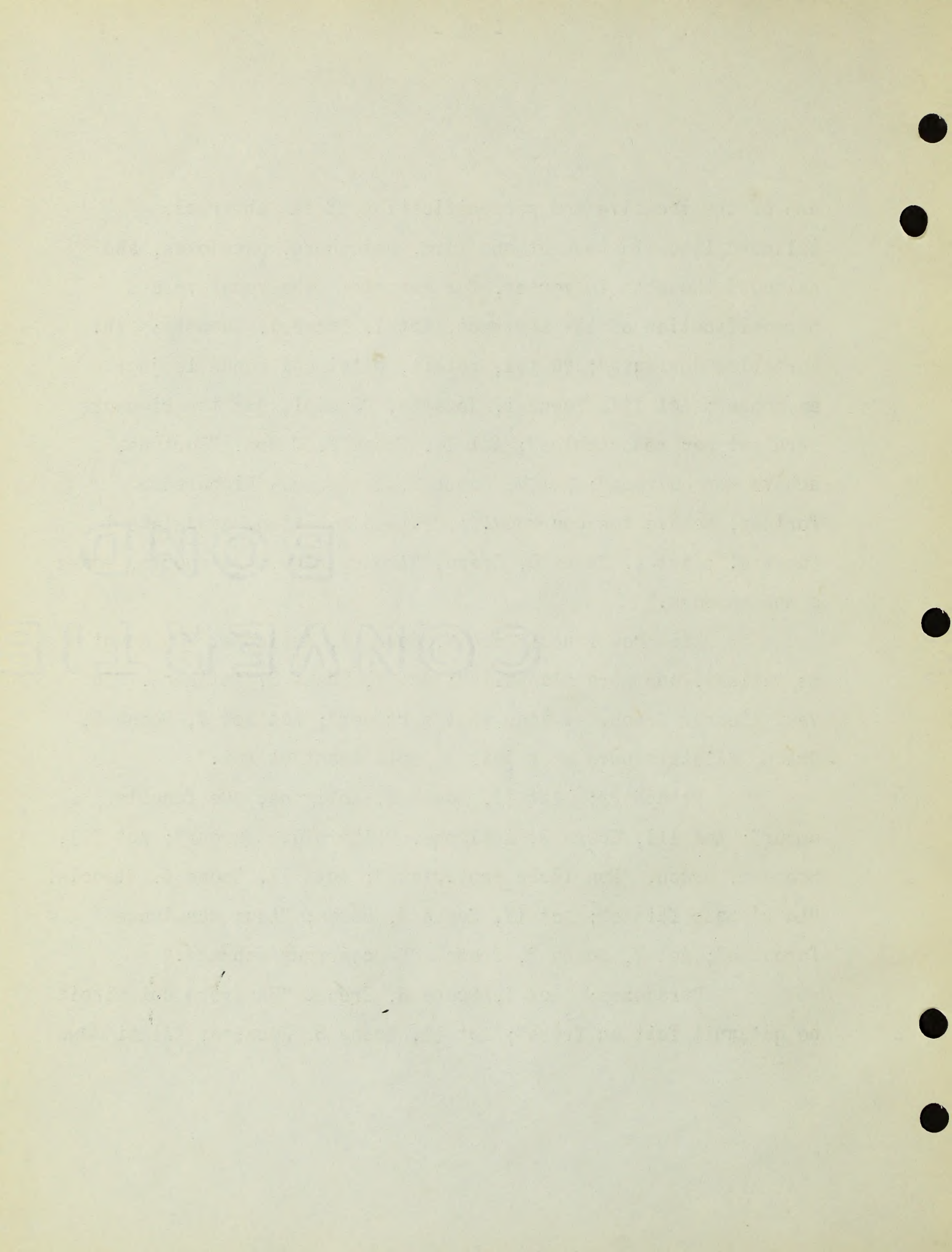
The style of "La thébaïde" is highly rhetorical, therefore very Cornelian. In this play we find many examples of the

use of the vocative and personification of the abstract, balanced lines in thought and form, metaphors, paradoxes, and balanced thoughts in verses, for example: the vocative and personification of the abstract, Act I, Scene 1, Jocaste: "Ah! Mortelles douleurs"; "O toi, soleil, ô toi qui rends le jour au monde"; Act III, Scene 1, Jocaste, "O ciel, que tes rigueurs seraient peu redoutables"; Act IV, Scene 2, Créon, "Fortune, achève mon ouvrage"; Act V, Scene 2, Antigone, "Rigoureuse fortune, achève ton courroux!"; "Fatale ambition, aveuglement funeste!"; Act V, Scene 6, Créon, "Amour, rage, transports, venez à mon secours."

Balanced lines: Act V, Scene 1, Antigone, "Un amant me retient, une mère m'appelle"; Act V, Scene 3, Antigone, "Je veux pleurer Créon, et vous voulez régner"; Act Act V, Scene 5, Créon, "J'étais père et sujet, je suis amant et roi."

Metaphors: Act II, Scene 2, Antigone, "Ce funeste amour"; Act III, Scene 3, Antigone, "L'héroïque fureur"; Act III, Scene 6, Créon, "Son lâche protecteur"; Act III, Scene 4, Etéocle, "La réponse fatale"; Act IV, Scene 4, Hémon, "Leur constance farouche"; Act V, Scene 3, Creon, "Le courroux embrasé."

Paradoxes: Act I, Scene 5, Créon, "Un frère détruirait ce qu'aurait fait un frère"; Act II, Scene 3, Jocaste, "Ainsi donc



la discorde à pour vous tant de charmes"; Act III, Scene 3, Jocaste, "Il n'interrompt ses coups que pour les redoubler"; Act III, Scene 6, Créon, "Et je l'y mis, Attale, afin de l'en chasser"; Act III, Scene 6, Créon, "Ils s'étouffent, Attale, en voulant s'embrasser"; Act IV, Scene 4, Antigone, "C'est leur être cruel que de les respecter."

Balanced thoughts in verses: Act I, Scene 5, Antigone, "Vous avez trop de haine"; Créon, "Et vous, trop de bonté"; Act IV, Scene 3, Polynice, "Tu sais qu'injustement tu remplis cette place"; Etéocle, "L'injustice me plaît, pourvu que je t'en chasse"; Act IV, Scene 3, Polynice, "J'épargne mon pays"; Jocaste "Et vous tuez un frère"; Act IV, Scene 4, Etéocle, "Je saurai t'épargner une chute, crois-moi, précédera la mienne."

In this play we find examples of Corneille's Utopian idea of love. In Act II, Scene 1, Hémon says to Antigone, "Permettez que mon coeur, en voyant vos beaux yeux. De l'état de son sort - interroge ses dieux." Again in Act II, Scene 1, "Quand un coeur jusqu'à vous élève sa pensée, Qu'il est doux d'adorer tant de divins appas!" And in Act II, Scene 2, "Est-ce un crime qu'aimer une beauté céleste?" Créon says to Antigone in Act V, Scene 3, "Qui ne cède à l'honneur de l'offrir à vos yeux."

IV "Alexandre" - A Transition Play:

Coming now to Racine's play "Alexandre", it is my intention to show that it is a transition play in which Racine begins to give evidence of those characteristics which we find in the works of his mature years; that is, the portrayal of more human and natural characters, the more usual plot in which jealous love plays a prominent part and a more natural - a less rhetorical style.

A. Character Portrayal:

Taxile, a king of India, shows very little domination of reason over the emotions. At the very first, Act I, Scene 1, he is loyal to his country and intends to defend it against the invader Alexander in spite of the pleadings of his sister Cléofile who informs him that Alexander would spare him for love of her (Cléofile). Taxile answers that Cléofile can make Alexander spare his country if he, Alexander, really loves her; furthermore, that the state looks to him to defend it. However, in the next breath he reveals the fact that his love for Axiane, a queen of another part of India and who is bound to check Alexander, is the real object of his desire to fight.

When he learns from Cléofile that Axiane loves Porus, another king of India, and that in fighting Alexander he, Taxile,

It is "Alexander" - a Frenchman's name.

Nothing new to Frenchmen's eyes, "Alexander", it is my

intention to show that it is a Frenchman's name which we find

being in this evidence of French origin, which we find

in the words of his name, French; that is, the name of

the French and not of the English, the name which is in

French is not a French name, but a name which is a name

of the French name.

1. Frenchman's name;

French, a name of French origin, this name is

of French origin, the name. It is very French, it is French,

it is French to his country and it is French to his

the French name is in the name of the French name, the name

French is the name of the French name, the name of the name

of the French name. French name, the name of the name

name, the name of the name, the name of the name

French, the name of the name, the name of the name

in the name of the name, the name of the name

a name of the name of the name, the name of the name

French, the name of the name, the name of the name

French, the name of the name, the name of the name

French, the name of the name, the name of the name

would be merely helping his rival, he wavers in his decision and in Scene 2 of the same Act, when questioned by Porus as to his readiness to fight, he counters with the statements, "Perhaps Alexander would be willing to talk peace terms. He is an enemy respected by kings." Porus admits this but declares that he wishes to merit the esteem in which Alexander is held and that the one way in which he can merit this esteem is to defend his country. Taxile answers that discretion is the better part of valor; that Alexander can be flattered and that he must save his country from servitude by accepting Alexander's terms without a fight and faces Porus with the accusation that he, Porus, wants to fight Alexander in order to win the admiration and love of Axiane.

In Act I, Scene 2, Taxile informs Ephestion, a messenger from Alexander that he is willing to receive Alexander as a friend but not as a master.

In Act II, Scene 4, Taxile, in answer to Axiane who tells him that she has heard that he is half reconciled to surrendering to Alexander, denies the fact.

In Act III, Scene 2, informing Axiane of Porus' defeat by Alexander in a rather "I told you so" manner, Taxile assures Axiane of Alexander's clemency. Scene 3, praises Alex-

would be nearly helping his rival, he never in his decision
and in 1920 2 of the same lot, when questioned by Burns as to
his readiness to fight, he answers with the statement, "I am
ready Alexander would be willing to take any fight. He is an
enemy respected by all." Burns asked him then but declared that
he refused to fight the person in which Alexander is held and
that the one way in which he can fight this person is to follow
his country. This is answer that Alexander is the better part
of what Alexander can do first of all and that he must save
his country for everything by accepting Alexander's terms with-
out a fight and then fight with the person in which he is held.
He is that Alexander is willing to fight the person in which he is
held. In 1921, Burns 2, while in the hospital, a woman
got from Alexander that he is willing to fight Alexander as a
friend but not as a master.
In 1921, Burns 4, while in the hospital, in answer to Burns who
tells him that she has heard that he is held in prison to an-
swering to Alexander, denied the fact.
In 1921, Burns 5, while in the hospital, in answer to Burns who
tells him Alexander is a master, he is not a master, he is
a master of Alexander's country. Burns 5, while in the hospital,

ander to Cléofile. (What character of Corneille would praise an enemy?) Scene 4, He thanks Alexander for giving him Axiane's kingdom. Act IV, Scene 3, tells Axiane he will do anything for her.

Axiane says that she cannot forget Porus and tells him to avenge Porus. Perceiving that he shows no sign of his willingness to give heed to her pleadings, she dubs him a coward. He tells her that she is in his power and would better mind what she says to him.

Addressing Cléofile (Act IV, Scene 4) who has told him to leave this ungrateful wretch (Axiane), he maintains that he still loves Axiane and tells Cléofile that if it hadn't been for her, he would be less hated. He adds that he will throw himself at her (Axiane's) feet and attack Alexander. When the news that Porus is still alive arrives, Cléofile tells Taxile that he had better go to Porus' aide. Taxile (Scene 5) decides to seek out Porus and kill him if he can, but is himself the victim. Thus Taxile who would be loyal to his country loses his reasoning power to jealous love.

In Act I, Scene 2, Porus who is perhaps much more emotional than Taxile is very loyal to his country but allows his love for Axiane to play a large part in his decisions. Sus-

picious of the enemy, Porus tells Taxile that Alexander may have struck more opposition than he expected and urges Taxile to lead his army against the invader. And when Taxile speaks of a possible peace, Porus scoffs at the idea saying: "I respect him but want to merit the privilege of respecting him as a brave man and what else but slavery will Alexander's terms of peace be. At Taxile's counter that he wishes to save his empire Porus cries, "Shame follows timidity. The people love better those who know how to reign." Taxile - "The queen according to your words loves you." Porus - "She is furious with you, a slave to your sister. I am anxious to test my valor against "Alexander."

(Scene 3) Taxile leaves the scene suddenly and Axiane wonders why. Porus - "To conceal his shame from you. Let him go." Axiane - "Let me speak to him. Perhaps he has been influenced." Porus - "What? You doubt still when he is willing to deliver you to a tyrant. He may take you from me but not the glory of fighting or dying for you." Axiane - "Don't I know that he is timid and influenced against me by Cléofile?" Porus - "Why don't you leave this sister in the lurch?" Axiane - "I want to enlist Taxile's aid for you, but you, Porus, go forth to meet Alexander." Porus - "Before I

go, may I be sure of your favor?"

(Act II, Scene 2) Porus to Ephestion, Alexander's messenger - "I speak for those whom Taxile has betrayed. Why does Alexander want further conquests? I for one shall oppose him." Ephestion - "I have warned you." Porus - "What glory is there for a King in accepting submission? We are of another sort."

As Taxile (Act II, Scene 3) warns him of his folly, Porus says that he will resist Alexander alone. Axiane - "Taxile has sacrificed his country for his sister." Porus - "Good riddance to a feeble prop." Axiane - "You are outnumbered." Porus - "Who is afraid? I do it for glory and your love. Have my sighs made any impression upon you?" Axiane - "I am yours." Porus - "Then I go to battle with a light heart."

In Act V, Scene 3, Alexander to Porus, his captive, "Now what have all your strivings done -- die or give Axiane to Taxile." Porus - "He is already dead." Ephestion tells the story of how Taxile tried to kill Porus when he thought the latter weakened after his defeat by Alexander. Porus is still unafraid and addresses Alexander as follows:- "Beware of Porus; my name can raise new enemies and awaken one hundred kings asleep in their chains." Alexander - "How do you wish me to

no, and I am not of your family."

(Act II, Scene II, Lines 1-10, Alexander, Alexander's

servant - "I am not of your family, but I am of your family."

does Alexander want to know your family? I am not of your family."

him. "Alexander - 'I have wanted you.' 'I have wanted you.'"

is there for a king is necessary, and I am not of your family."

and."

is there for a king is necessary, and I am not of your family."

There are many who are not of your family, but I am not of your family."

"There are many who are not of your family, but I am not of your family."

"There are many who are not of your family, but I am not of your family."

is there for a king is necessary, and I am not of your family."

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is there for a king is necessary, and I am not of your family."

treat you?" Porus - "As a king."

Cléofile is very cool and collected. She reasons with Taxile as follows: Act I, Scene 1, "Why fight such a powerful king as Alexander. He is willing to guarantee your safety if you will submit. He is a clean tyrant. Furthermore you know how much he loves me. Do you realize that in resisting him you are ruining yourself -- you are only helping your rival, Porus."

In Act II, Scene 1, she expresses fear that Alexander will be unfaithful to her. When assured to the contrary by Ephestion, messenger of Alexander, she says, "Our fears are our only defense. I tremble for my brother, that his death will make bloody an arm so dear. Axiane and Porus tyrannize him. Help me to clear up matters"

Act III, Scene 1, Cléofile to Axiane who laments that she is prisoner of Taxile - "He loves you so much that he wants to keep you safely." Axiane - "How can I suffer to be in safety and see my people dying?" Cléofile - "Do you want my brother to imperil one he loves?" "Why not go and seek Porus out on battlefield?" Axiane - "I only wish I could follow him to tomb." Cléofile - "Why abandon me. Alexander can bring him back. Allow us in guarding you to preserve your lover's (Porus') conquest." Axiane - "You may be gloating too soon."

first night" - "A fine."

Chloe is very good and obedient. The woman with

her is called: and I know I "My dear, such a beautiful

thing as Alexander. He is willing to sacrifice your safety if

you will accept. He is a great friend. Therefore you know

how much he loves me. So you realize that in sacrificing his

and risking yourself - you are only helping your friend, John.

In fact, John, I am extremely sure that Alexander

will be satisfied to see you. When I return to the country to

himself, we must all be present, and say, "Oh, John, you are

very kind. I realize that my father, that his death will

be a heavy loss to me. But I am sure that you will

help me to stand up to it."

And I, John, I realize to know who I am and that

she is a person of her - "The love you so much that he wants

to keep you safe." John - "How can I refuse to be in safety

and see my people dying?" Chloe - "You want to be in safety

because you are loved." John - "You are not an enemy

to me." John - "I only wish I could follow him to death."

Chloe - "Why should you? Alexander has given his body to

us in guarding you to our very last breath (John's) comfort."

John - "You may be thinking too much."

Act III, Scene 4, Cléofile to Taxile who enters,
"Give in -- Alexander and time will make you the stronger. Do not scorn an empire. You have seen Alexander. What do you think of him?" Taxile - "He is a magnificent warrior."
Cléofile - "I promise you everything if Alexander listens to me."

Scene 6, Cléofile to Alexander - "You are a great conqueror, but I fear you, such a great warrior, will forget me. Don't let Porus be happier than Taxile."

Act IV, Scene 4, Cléofile to Taxile - "Leave this ungrateful princess." Taxile - "I love her too much." Cléofile - "Then return to battlefield. Porus awaits you." "Go help him. He is coming for Axiane. He has seduced your camp to fight Alexander. Go help your beloved rival."

In Act V, Scene 1, Alexander - "Do you still fear Porus, my captive?" Cléofile - "I fear his valor less than his misfortune - now he is a friend of yours." Alexander - "He has forfeited that friendship." Cléofile - "I don't hate Porus but I can't help him and please my brother. While Porus is alive, he may do my brother harm and now if you go, Porus may avenge himself." Alexander - "Let me go to one more victory." Cléofile - "Haven't you had enough bloodshed and lost enough of your men?" Scene 3, learning of the death of Taxile, Cléo-

Act III, Scene 4, Elphinstone to Tarriss the waiter.

Tarriss is -- Alexander and this will make you the witness. In

my room as a waiter. You have seen Alexander. What do you

think of him? Tarriss -- He is a magnificent creature."

Elphinstone -- "I imagined you would say it. Alexander is a

man of. Elphinstone to Alexander -- "You are a great

creature. But I fear you, such a great creature, will forget me.

Don't let Tarriss be jealous like Tarriss."

Act IV, Scene 4, Elphinstone to Tarriss -- "Tarriss is an

excellent waiter. Tarriss -- "I love her for that." Elphinstone --

"She is a magnificent creature. Tarriss, what is your name?"

He is coming to Tarriss. He has ordered your name to light

Alexander. He says your name is Tarriss."

Act IV, Scene 4, Alexander -- "We are still lost

home, my assistant." Elphinstone -- "I fear his value is less than

his assistance -- and he is a friend of yours." Alexander --

"He has helped me in a great way." Elphinstone -- "I don't know

what he has done for you. He has helped me in a great way. While Tarriss

is still in my way to my brother's room and now it is gone, Tarriss

avoids himself." Alexander -- "Let me go to one more witness."

Elphinstone -- "Tarriss has been a magnificent waiter and I am

of your name." Alexander -- "Tarriss is a magnificent waiter."

file says, "Now it is my turn to weep." (After Alexander has forgiven Porus and united him to Axiane.) "All I can do is weep for my brother, Sire, allow me to withdraw."

Axiane, another queen of India like Jocaste in "La Thébaïde" can reason in spite of her emotions. In Act I, Scene 3, Axiane, speaking to Porus of Taxile who has hesitated to defend his country against Alexander owing to the intervention of Taxile's sister who loves Alexander, says, "Let me persuade him to fight." Porus exclaims, "Taxile may win your love but mine shall be the glory of fighting and dying for you." Axiane answers, "Don't you think that I care more for you? Don't you know that if it weren't for his love for me he would listen to his sister and offer no resistance to Alexander?" She then questions Porus' love for her and when he tells her that he cannot deny his eagerness for glory but that her love means more to him, she temporizes with, "I wouldn't give my heart to a traitor. Go and fight. In the meantime, let me try to persuade Taxile to join you."

In Act II, Scene 4, she taunts Taxile with being one-half persuaded to fight. He claims that she has heard nothing but idle rumors whereupon she advises him to quiet them by taking up arms. In Act II, Scene 5, speaking to Porus, Axiane tells

him that Taxile's cold aloofness does not convince her that he is preparing himself to fight like a king; that he has sacrificed her to his sister's wishes through jealousy of Porus. She then asks Porus what he expects to accomplish alone against Alexander and states that she will try to shame Taxile into fighting. Porus then asks her what his chances are of winning her favor and she answers, "Go and fight. If Alexander does not defend himself against you any better than my heart does, victory will be yours."

Speaking to Cléofile (Act III, Scene 1) of Taxile who holds her virtually a prisoner, she says, "He can hold my person in captivity but not my heart." Cléofile reminds her that Taxile is concerned for her safety. Axiane - "I cannot bear this security of which I am unworthy while my people are fighting and dying." Cléofile - "Do you expect that my brother's love for you will allow him to expose you?" Axiane - "He merely wants to put me off. While his rival, Porus, is in danger, his peaceful valor serves as my guard." Cléofile - "If one were to believe you, you would be willing to follow Porus to battle." Axiane - "To the tomb." Cléofile - "If you seek Porus you will abandon me. Alexander will bring him back. Let us guard you for him, you, his fair conquest." Axiane - "I am at your mercy. Your heart be-

longs to Alexander but your boast may be premature."

Speaking (Act III, Scene 3) to Taxile who brings her the news that Porus has paid the price of his rashness and is in flight, she says, "Aren't you going to help him? Of course not. Go and serve Alexander and your sister. I love Porus and shall tell him so. Adieu." Taxile - "Accept the throne and security from me." Axiane - "I, sheltered by a tyrant? No. I cannot sell my love. You are a slave to your happiness. I shall never extoll Alexander. Leave my presence forever."

In Act IV, Scene 1, Axiane betrays the victory of her emotions when she soliloquizes, "Porus, must I remain here with Taxile whom I hate? No. He shall not keep me from you. I thought that my interest lay in glory, but it was my love for you that was my real incentive. I shall die rather than accept Taxile."

In Act IV, Scene 2, speaking to Alexander who admits that Porus was a brave man, she says, "Why did you come to attack him?" Alexander - "I had heard of his valor and I wanted to meet a foeman worthy of my steel." Axiane - "Why did you make use of a trap (Cléofile) to help you. Taxile shares your glory. Taxile flatters himself that you have won only through his acquiescence to the desire of his sister, your sweetheart."

to the hospital and your heart will be restored."

Chapter (Act III, Scene 2) to the hospital and

the nurse that comes here to the room of the patient and to

the night, she says, "I don't want to see you here. I don't want

you here. I don't want to see you here. I don't want

you here. I don't want to see you here. I don't want

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Alexander - "I gave your princes an opportunity to arbitrate."
Axiane - "You have broken my heart, tyrant." Alexander - "I forgive you for what you say because of your love for Porus, a brave warrior." Axiane - "Do you think that your kindness will restore Porus to me. How I hate you!" Alexander - "You were in doubt as to whether you loved Taxile or Porus. Why mourn Porus now with useless tears -- accept Taxile and safety." Axiane - "That traitor, never!" Alexander - "He has saved his people. I am interested in his welfare. Here he comes. No doubt you two would prefer to be alone."

In Act IV, Scene 3, seeing Taxile approach her, she cries, "They say that I should love you. Do you know what you must do to win my heart? Love glory as I do. Hate Alexander and fight or else I shall never forget Porus." Taxile - "It wouldn't be of any use." Axiane - "You can win back my esteem by washing out your guilt in the blood of my enemies." Taxile - "That is asking too much." Axiane - "Then my heart shall never be yours."

In Act V, Scene 2, Alexander again appears and speaking to Axiane, says, "Porus is alive and in my power." Axiane - "I won't believe it." Alexander - "You shall soon see him." Axiane - "So you are keeping him safe too." Alexander - "I prize

his courage too highly. Let Taxile settle his fate; you must satisfy Taxile." Axiane - "Never. I am your enemy." Alexander - "Then love Porus, but don't blame me if he perishes."

In Act V, Scene 3, after Ephestion, a messenger from Alexander has brought the news of Taxile's death, Axiane says, "Porus, respect Cléofile's tears. She made a coward of him. He would trample upon you, a king, whom Alexander respected even in victory. How happy I am that he is dead!" And to Cléofile, after Alexander has united her with Porus, she says, "Yes, madame, reign and allow me to admire the generosity of a hero (Alexander) who loves you. Love and rejoice in the satisfaction of seeing the whole world adore your lover."

B. MORAL TEACHINGS.

As further proof that "Alexandre" is a transition play, I offer the content of several maxims which content shows that the characters in this play are less inclined to be ruled by duty to country and family honor, but rather display more of the human frailties. In Act I, Scene 2, Taxile who says to Porus, "A king who causes so many states to tremble is not scorned by other kings" shows that he is looking for an excuse to forget his loyalty to his country; anything to keep from joining hands with his hated rival Porus, even with the fate of his country at stake.

his courage too slight. Let Tania settle his fate; you must
settly Tania. "Tania - I am your enemy." Tania
her - "Then I am your enemy, but don't think of it as a punishment."

In Act I, Scene 3, after Tania's death, a messenger from
Alexander has brought the news of Tania's death. Tania says:

"Tania, I suspect Tania's death. She made a request of me.

He would I might see you, a king, who Alexander respected even

in victory: how happy I am that he is dead!" And to Tania

after Alexander has died he says: "Tania, I am your enemy."

And then he says to Tania: "The possibility of a king

(Alexander) who loves you. I have said nothing in the past of

of seeing the world as you do."

THE FINAL TRAGEDY

The final group of "Alexander" is a tragedy which

I offer the names of several names which should show that

the tragedy is not only a play but a tragedy to be played by

only to Tania and Tania's death, but rather a tragedy of the

human condition. In Act I, Scene 3, Tania says to Tania:

"I know who caused so many deaths in Tania's life and I know

other things" about the death of Tania. Tania says to Tania:

his death is not a tragedy; it is a tragedy of the human

with his death Tania's death, even with the fate of the country

at stake.

Again in the same scene he says to Porus, "Audacity and scorn are untrustworthy guides", meaning that he will not venture everything to preserve his country.

In Act II, Scene 1, we have an example of the human passions. Cléofile, speaking to Ephestion who tells her that Alexander is afraid that his love for her is unrequited, says, "Man's heart is filled with vain worries." And in Act V, Scene 3, Axiane, speaking to Alexander who has left her fate and that of Porus in the hands of Taxile whom she hates, exclaims, "How easily a generous heart is swayed."

C. Plot of "Alexandre":

The plot of "Alexandre" adds weight to my argument that this is a transition play. Fundamentally it deals with an affair of state, the defense of the country against the invader, Alexander, and again the king is glorified, for example: in Act I, Scene 1, Taxile, "Et qui sans balancer sur un si noble choix Sauront également vivre ou mourir en rois?" Act II, Scene 1, Cléofile: "Les charmes d'une reine et l'exemple d'un roi." However, the face of the situation changes suddenly and we note that the characters react more and more like human beings.

Taxile, in love with Axiane, wants to be loyal to his country and resist the invader, Alexander, but upon learning

from his sister Cléofile, who loves Alexander, that he is merely helping Porus, another King of India who is in love with Axiane, he (Taxile) decides not to resist the invader. Porus, also, who appears to be a rabid patriot takes time before going into battle to inform Axiane that recognition of his love for her will enhance his ardor for combat.

Axiane, fired with patriotism, expects both Taxile and Porus to defend their country and becomes furious at Taxile because he yields to his sister's selfish arguments. She believes at first that this love of her country is the incentive for her willingness to allow Porus to defend Thebes alone, but admits later when she believes Porus to be dead that he meant more to her than her country's welfare.

Finding that in "Alexandre" jealous love prevails over one character, Taxile, and affects another, Porus, while Axiane at the last admits her preference for love to patriotism, we conclude that Corneille's influence is making itself felt less and less and Racine is approaching his maturity.

D. Style of "Alexandre":

The style of "Alexandre", like that of Corneille's plays is quite regular in verse structure and rhetorical. He does make some use of the vocative and personification of the

from his sister Charlotte, the former Alexander, that he is
nearly perfect form, another sign of love who is in love
with him, he (Alexander) has not to reveal the love.
Form, also, the sign to be a right artist, also
before going into battle to follow Alexander that respect for
of his love for his will, and the order for order.

Alexander, lived with his mother, and his sister
and Form to defend their rights and honor. Form is the
the person to give to the sister's mother's consent. The
believe of Form that this love of her mother is the reason
for her mother's love to allow Form to follow Form alone.
but while later when she tells Form to be that she
must not to her own mother's wishes.

That is to Alexander's father's love for his over
one character, Form, and Alexander's mother, Form, while Form
at the last of his mother's preference for love to passion, is
conclude that Form's father is a man of his own
will and Form is a woman of his own.

1. Form of "Alexander"

The style of "Alexander", like that of Form's
style is quite regular in form structure and rhythm. In
form also one of the vocative and repetition of the

abstract, of the balanced line, of metaphors, of paradoxes, and of balanced thoughts in verses, for example: The vocative and the personification of the abstract: Act IV, Scene 5, Taxile, "Quoi! la fortune, obstinée à me nuire, Réssuscite un rival armé pour me détruire! "

The balanced line: Act I, Scene 3, Axiane, "Que l'amour le retient quand la crainte l'entraîne." Act II, Scene 2, Ephestion, "Si vous voulez tout perdre ou tout tenir de lui." Taxile, "Qui peut tout sur mon coeur et rien sur mes états."

The metaphors: Act I, Scene 2, Taxile, "Un calme profond" "Un orgueil sauvage"; Act II, Scene 2, Taxile, "Une fierté barbare."

The paradoxes: Act I, Scene 3, Axiane, "D'achever un dessein qu'il peut n'avoir pas pris." Act II, Scene 2, Axiane, "Et sur mon propre trône on me verrait placée." "Par le même tyran qui m'en aurait chassée."

Balanced thoughts in verses: Act I, Scene 1, Taxile, "L'audace et le mépris sont d'infidèles guides." Porus - "La honte suit de près les courages timides." Taxile - "Le peuple aime les rois qui savent l'épargner." Porus - "Il estime encore plus ceux qui savent régner."

abstract, of the balanced line, of metaphors, of metaphors,
and of balanced thoughts in verse. For example, the relative
and the personification of the abstract: Act IV, Scene 2,
Tartuffe, "Quel est l'homme, cherchant à se faire, l'homme en
rien n'est bon ni débonnaire."

The balanced line: Act I, Scene 3, Elmire, "Que
l'homme se vante grand de croire l'homme en rien n'est bon
ni débonnaire, "Si vous voulez tout savoir sur tout l'homme
il." Tartuffe, "Qui veut tout savoir sur tout l'homme
éclaire."

The metaphor: Act I, Scene 3, Tartuffe, "Un homme
profond" "Un homme profond"; Act II, Scene 2, Tartuffe, "Un
homme profond."

The paradox: Act I, Scene 3, Elmire, "Pardonnez
me de vous dire que l'homme n'est pas grand de croire l'homme
en rien n'est bon ni débonnaire, "Si vous voulez tout savoir
sur tout l'homme il." Tartuffe, "Qui veut tout savoir sur
tout l'homme il." Tartuffe, "Qui veut tout savoir sur tout
l'homme il." Tartuffe, "Qui veut tout savoir sur tout l'homme
il." Tartuffe, "Qui veut tout savoir sur tout l'homme il."
Tartuffe, "Qui veut tout savoir sur tout l'homme il."
Tartuffe, "Qui veut tout savoir sur tout l'homme il."
Tartuffe, "Qui veut tout savoir sur tout l'homme il."
Tartuffe, "Qui veut tout savoir sur tout l'homme il."

Before leaving the discussion of the style of "Alexandre", it is fitting that mention be made of the "précieux" conception of love. It does appear in this play, but not so markedly as in those of Corneille or the "Thébaïde". In Act I, Scene 3, Porus says to Axiane, "Ah! madame! arrêtez et connoissez ma flamme." In Act II, Scene 1, Ephestion, "Fidèle confident du beau feu de mon maître." In Act II, Scene 3, Taxile, "Disposez ses beaux yeux à revoir un vainqueur," and in Act III, Scene 6, Alexander, "Vos yeux, ces admirables tyrans."

It is apparent that so far as the verse structure, rhetorical effects, and "précieux" conception of love are concerned Racine, in writing "Alexandre" still felt the influence of his master Corneille, but all of these features are fewer in number and as a matter of fact, the characters, particularly Axiane and Porus, swayed by their emotions, speak in a style more natural to ordinary human beings. We can therefore draw the conclusion that the style of "Alexandre" shows a trend toward the mature Racine.

V Summary and Conclusion:

In summing up, I have compared the plays of Corneille with those of the mature Racine and have shown that they are

radically different in character portrayal, plot, and style. Next I have shown that "La Thébaïde", Racine's first tragedy, is modeled directly after those of Corneille. As for "Alexandre", I have pointed out that it is a transition play, showing less of Corneille's influence and more traits of the mature Racine who found himself in his following play, "Andromaque".

In conclusion, considering the fact that the plays of Corneille and the mature Racine are so different in character portrayal, plot, and style; that Racine's "Thébaïde" is so similar to the plays of Corneille; and that "Alexandre" shows less of the characteristics of Corneille's plays and more of those of the mature Racine, thus forming a link in the chain of Racine's progress away from Corneille toward his own greatness, we may say that the extent of the influence of Corneille upon the early plays of Racine is clearly indicated.

radically different in character, plot, and style.
Next I have shown that "La Thébaine", Racine's first tragedy,
is modeled directly after those of Corneille. As for "Alex-
andre", I have pointed out that it is a transition play, show-
ing the loss of Corneille's influence and more than of the earlier
tragedies. He found himself in his following play, "Andromaque".
In conclusion, considering the fact that the plays
of Corneille and the earlier Racine are so different in charac-
ter, plot, and style; that Racine's "Thébaine" is so
similar to the plays of Corneille; and that "Alexandre" shows
less of the characteristics of Corneille's plays and more of
those of the earlier Racine, then Corneille's loss in the origin
of Racine's movement away from Corneille's toward his own great-
ness, we may say that the extent of the influence of Corneille
upon the early plays of Racine is clearly indicated.

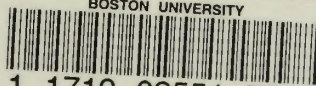
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